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ABSTRACT

In the fall of 1969, the Six Institutions' Consortium began a 3-phase program on African and Afro-American Studies Curriculum. This project is based on the continuing interest and purpose of the consortium to pool the resources and strengthen member institutions in the direction of achieving the overall quality improvement and services that they render to undergraduate education, in-service teacher education, and faculty development. This document presents articles on: (1) The Black Arts in Higher Education; (2) The Correlation of Visual Arts and Design; (3) Black Theater and the Related Arts; (4) Black Music and the Total Black Art Experience in Today's Changing Curriculum; (5) New Curricular Patterns in the Humanities; (6) New Curricular Patterns in the Visual Arts; and (7) Activities Relative to Curriculum Development in Music. (Author/HS)

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BLACK ARTS
IN
TODAY'S CURRICULUM

Proceedings of the Second Annual
Invitational Workshop

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Greensboro, North Carolina
May 1, 1971

Editor: Ewa U. Eko
SIX INSTITUTIONS' CONSORTIUM

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THE AFRICAN AND AFRO-AMERICAN STUDIES CURRICULUM PROJECT

In the fall of 1969, the Six Institutions' Consortium began a three-phase program on African and Afro-American Studies Curriculum, supported by a grant from the United States Office of Education as authorized by Title III, Higher Education Act of 1965 (P.L. 89-329).

This project is based on the continuing interest and purpose of the Consortium to pool the resources and strengthen member institutions in the direction of achieving the overall quality improvement and services that they render to undergraduate education, in-service teacher education, and faculty development.

Essentially the entire project has to do with curriculum revision and cultural enrichment with specific subject-matter emphases during each of the phases. The first phase focused on the *Social Sciences* and *English* and *Literature;* the second on the *Arts* and *Humanities;* and the third on the *Life Sciences*. Each phase spans an academic year during which resources and facilities are provided to enhance a proper and legitimate accomplishment of the curricular task. The project features an in-service education for the faculty participants which enables them to improve their skills in curriculum building and enrich their cultural background, knowledge and resources regarding African and Afro-American Studies.

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The workshop was made possible by the active cooperation of students, faculty and administrators of the six member institutions of the Consortium as well as that of the Division of Social Sciences of Bennett College. For all that they have done they deserve our appreciation.

Our sincere appreciation is due not only to the participants in the workshop for contributing their time and talent to the proceedings but also the program participants who shared their expertise and experience.

A special note must be made of the contributions of the Consortium staff for their willing cooperation and diligent efforts that made possible both the workshop and its proceedings.

PREFACE

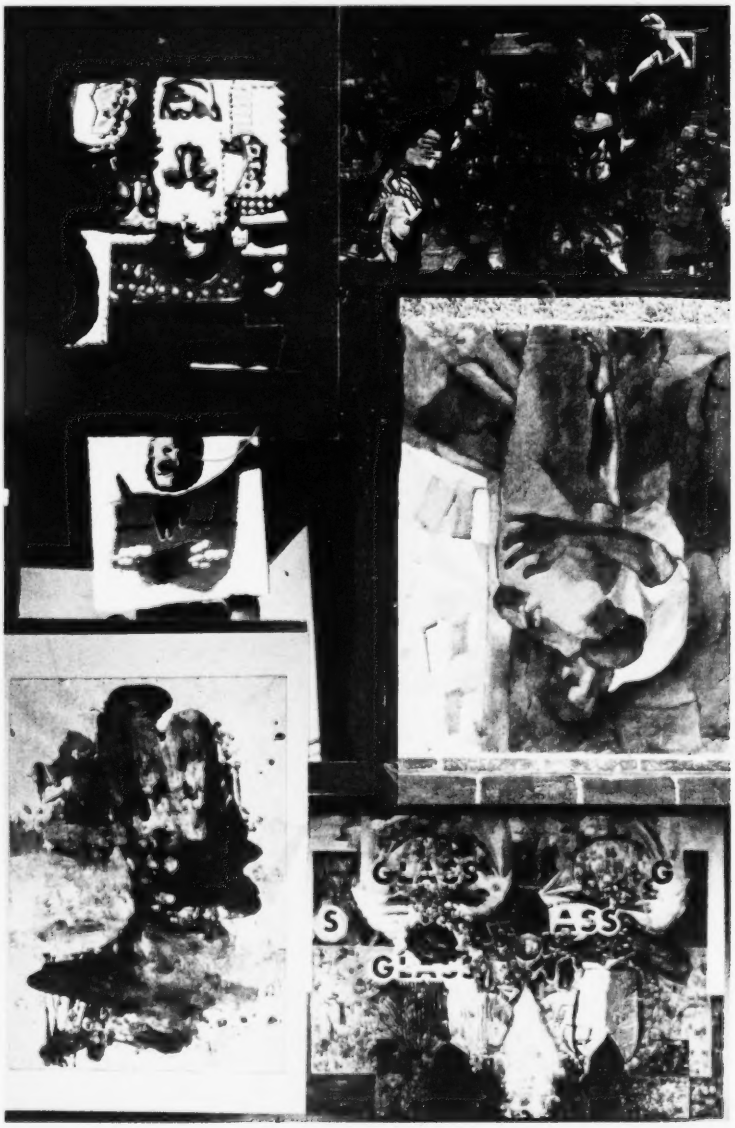
In connection with its curriculum project in African and Afro-American Studies, the Six Institutions' Consortium held its Second Annual Invitational Workshop on African and Afro-American Studies for hundreds of educators and students from colleges and universities across the nation on May 1, 1971. The purpose of the workshop was that of sharing the output and experiences resulting from the Consortium's project.

With the focus on "Curriculum Development in the Arts", this Second Annual Invitational Workshop provided opportunity for mutual exchange of new knowledge, curricular approaches and materials for effective learning and teaching of the arts relating to the peoples of African descent. The program featured seminars, reports, discussions, exhibits, and films on not only the visual arts but also the performing arts and humanities.

The programmatic highlights included performances entitled "Creative Expression of the Black Experience" by student groups from member institutions featuring African dance, Gospel songs, Interpretative dance and Jazz. There was also a panel on "Black Artists in Retrospect", which featured discussions by some noted young and old black artists about the state of Black Arts in historic and contemporary terms. An invitational visual arts exhibit, "New Directions in Black Art in America", displaying the works of professional black artists and students, was also held as part of the workshop.

The participants of the workshop found the program and the opportunity afforded beneficial and stimulating. Their assessments and comments on the effectiveness of the workshop were glowing and generally favorable. Consequently, the Consortium was encouraged to offer the proceedings of the major presentations herein for the benefit of all who are interested in encouraging the teaching, learning, and development of the arts of black people in American higher education.

Ewa U. Eko
Coordinator and Project Director
Six Institutions' Consortium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THE BLACK ARTS IN HIGHER EDUCATION: A SITUATION REPORT

Broadus N. Butler

President Miller, Professors Eko and Breathett, ladies and gentlemen, I seldom have a feeling of genuine reservation on approaching a podium to speak. But this morning I do, and there is a very valid reason. Too often in my life have I seen very serious and important things about American life start in a proper approach toward development and full realization only to be twisted, in Kipling's words, by knaves to make traps for fools.

We have recently seen the past century of efforts of the serious Negro scholars to bring the Negro heritage into full artistic, cultural, intellectual and historical appreciation in the intellectual life of this nation come just about to full realization, only to be seized upon and twisted into a set of ideological movements. These movements would use our valuable heritage, and anti-American cultural goals in our nation. That is contradictory to the very meaning which defines the black heritage and its essential value to the intellectual and cultural development of American society.

There is a peculair system of racially oriented economic and public notoriety rewards which tends to function against all serious cultural efforts and which gives so much higher response to the trite, the cliche and the movements by the propagandists, that genuine efforts by serious scholars and institutions go largely unrewarded and unattended. There also is another aspect of the recent phenomenon which made even the Wall Street Journal take note of it. The Journal published a full article titled: "The Most Salable Commodity on The Market Today is Blackness." This is tantamount to both historical and cultural travesty, not unlike the other form of slavery about which the advocates of black power and black militancy so hypocritically rail while making of our heritage that very salable commodity.

There is little consideration in such a present climate for scholars and creative artists who are committed to the effort to achieve the kind of excellence that will bring the basic and positive values of black culture to the full respect and appreciation within the scholarly community itself as well as to bring proper respect for these values within the general society. Somehow this

understanding is neither dramatic nor divisive enough to compete, nor should it sell its integrity for either pittance or popularity.

This is one of the luckiest nations ever to exist. It has too often approached the brink of its own dissolution by the routes of racial, ethnic and class devisiveness to have survived so long without definite redeeming strengths. One of these strengths is in the preservation and periodic renewal of its own basic commitments to the respect for and the inclusiveness of all its people in spite of its racial and social practices. Another strenth is the fact that from all reaches of its races, classes and creeds, gifted persons have risen and combined their efforts and dedications successfully to retrieve our society from that brink of self-imposed destruction. These personages have endured the rigors of all kinds of domestic racial, ethnic and religious problems and still managed to have their lives and their dedications to American ideals become the catalytic for national regeneration.

If there is any basic and positive value in the black experience which is currently almost completely ignored, it is that this is the experience which has been the basic regenerative calylitic agent for the nation because of its universality in the total experience of all peoples and groups which have come to make up our national society. Every group in America has either ethnically, religiously or culturally touched and been touched by the phenomenon which we sometimes over-zealously characterize as a uniquely black experience. Even now, by every sociological and cultural index which one tries to identify as exclusivley a black syndrome, there are more non-black participants than black. There are virtually no exceptions to this observation, whether we speak of the range of positive or negative indices of the experience. Therefore, while the black experience has its undeniable symbolic value there are parallels to it in all the other reaches and ranges of American life. This constitutes the most valid intellectual imperative for it to be both understood and appreciated in proper perspective.

Therefore, when the artist or scholar studies the relationship of the Negro experience to the total American experience, he must consider that his present responsibility is first to carefully distinguish between his proper work and the present recreations of stereotypes which have little if any historial or cultural validity. He must commit himself to approaches which

have genuine interpretive, scientific, historical and artistic value and merit for the present and future educational and social requirements of scholarly integrity.

Further, as we address ourselves to the relationship between the function of art and the propagation and the enlargement of truth, we must be scholarly and creative, extending ourselves beyond the practice of simply repeating popular styles and cliches, and engage seriously in the scientifically and intellectually responsible efforts to make of the phenomenon a genuine contribution to the enlargement of beneficial knowledge.

Almost all peoples who came to this nation came out of conditions of oppression and persecution. Most of them, including some Africans, quickly seized upon the opportunity to become the oppressor and the presecutor even of the later arrivals among their own ethnic group. Negroes were no exception. Negroes were themselves fully participant as traders in the slave trade and as slave owners in the slavery institution. Indeed, when we talk about the impact of slavery as an institution, and the manner in which we view it historically, we tend too often to highlight the brief span from 1830 to 1865 when it materialized in its most dramatically remembered period in the South. We overlook the fact that this was a very short period and that the worst cut of it really lasted less than 40 years. Slavery did not develop into the antebellus process with which we are familiar until the 1830's. There had been, however, a long prior history which we seldom talk about in the northern part of the country. As a matter of fact, the cotton gin was invented in the North, and was not imported to the South until 1970. Therefore, those who are seriously interested in the historicity of what we call Negro slave art and literature as our unique heritage should take a serious look at both the pre-antebellum slave North and study in addition the much more culturally devastating urban economic and racial segregation system which also is a northern phenomenon which did not find its way to the South until after the end of the period of the slavery institution.

The greatest artistic and creative heritage that so richly endowed American culture with a semblance of uniqueness is found l[illegible]gely in the work of southern Negro artists and craftsmen. Some were slaves, some were freed slaves, some were free men who never had been slaves, and some were slave owners. There is no single

categorization of people or conditions which is historically exclusive to characterize the makers of the creative heritage which we presently characterize as black art and black history. Moreover, there is no single section of the nation which has an exclusive relationship to this heritage and the peculiar character which identifies it as a culturally valuable phenomenon for study.

We should never communicate in a narrow or parochial mold when discoursing in a scholarly manner about the black experience. There is a grand and inescapable American universality in which we must engage, particularly in the intellectual community, which speaks to the totality of American art and culture and which contains the seeds of the most authentic and intellectually responsible approach to the final understanding of all of American culture.

I had the personal good fortune both to participate in and help to guide and develop a pattern such as I know to be possible under conditions of scholarly responsibility and integrity some twelve years ago in the city of Detroit. At that time, one could hardly find an African art piece in any place of respectability in the city. Even in the Detroit Museum of Art, the few pieces from Africa were placed in a basement hallway in virtual isolation. Through the concentrated work of the few dedicated scholars and interested persons in the Association For The Study of Negro Life and History and the newly organized African Students Union, there was produced the first major African Art show in the history of the city of Detroit in 1959. By request, the event was repeated in 1960. Had that been the end of their interest or effort, the event would have no particular significance for our interest. But, as a direct result of the continued work of this group, the Detroit Institute of Art now has an entire African Art wing one of the most valuable collections in the nation.

The African Art Committee which we formed brought to the Museum's Founder's Society the President of the Association in the responsible role of Vice President of the Founder's Society as well as Chairman of the African Art Committee. In addition, there came a kind of renaissance of consciousness of Negro and African Art in a new dimension of positiveness in the Art Departments, History Departments, English Departments, and Social Sciences Departments of the universities, including the large participation

of African scholars, both students and professionals. This had never before occurred in that way to shape the academic climate of both the universities and the secondary school system. I also lived to see those efforts distorted right within the same university setting. But fortunatley the serious work still continues there, and the institutions which have responded to the positive work of those earlier days have profited by the fundamental learnings, even about the history of Michigan which was a product of that period of effort by Negro scholars. This is as our work should be done and as our contributions should be made in manners that, while less dramatic, are more productive of long term value to ourselves and to our society.

Everywhere that we are as scholars and creative persons, there is an opportunity for us to engage in the disciplined and restrained effort to make substantial contributions in the fields of Negro art and history and to enhance its full emergence into proper scholarly maturity in our society.

For those who are questing for a still undeveloped and creative new arena of exploration, I suggest that one of the most profound syntheses of African and European culture took place in the Caribbean countries. This synthesis had a most definitive influence in shaping American culture. I suggest that you give special and serious scholarly attention to the Caribbean region and the Southern coastal American states and their principal cities through which this cultural synthesis entered into and radiated through the American cultural structure. The synthesizing process began to take definitive form in the Caribbean long before North America was explored and developed, and it has had a more continuous cultivation and preservation there than has generally been the case anywhere in the United States except in certain history conscious places along the southern coastal crescent like New Orleans, Mobile, Savannah, and Charleston. It is mainly through these cities and their histories that the most direct cultural survivals may be traced from the Caribbean.

This region is not only worthy of responsible academic exploration for its own sake, but there is a basic body of truth inherent in the understanding of this particular phenomenon in these particular places which may make a major contribution to the reformulation of the interpretation of American cultural history.

In the study of the Caribbean-Southern coastal cultural nexus, scholars will begin to see many unexplained ways in which the southern culture developed its pronounced richness and uniqueness as an American phenomenon. Here there is quite a different content, and quite a different style, from that reflected on the East coast where there was more direct input of artisans, craftsmen and artists from both the European and African continents. I think that this difference is not only worthy of academic exploration, but that it bears significantly upon the difference in the life style between the southern Negro and the northern Negro which has persisted quite significantly throughout the history of the United States. This is particularly true in terms of what we call the creative process and the process of using art for the purpose of communicating and appreciating, as well as in the process of teaching and persuading.

In spite of this suggestion, when we look into the efforts to seek out origins, I don't know of any exclusive authority or place to specify the origins of Negro art in the United States. We do know that there was a flourishing period of Negro artistic development as early as the 1600's in the New York and Boston areas. Negro artisans were given a special classification which was most interesting. Many were classified as "half-slaves", because they were neither slave nor free. Their skills were so honored and recognized that they were in a situation similar to that of the sharecropper. Their skills were sought out not only for their excellence in crafts and masonry, but for the decorative flair they added to such work. Often, free artisans would indenture themselves for a short period of time, just as when buying a house you indenture yourself for a period of time until you pay off the mortgage.

Needless to say, such arrangements had interesting social ramifications. I often hear people talking in bland generalizations about slavery and oppression, but these "half-slaves" and free Negroes had full civil rights. In that day, the denial of civial rights was applied to a greater extent religiously than racially. This was a time when only Catholics and Jews had no recourse in court. Under the arrangement by which these artisans and these skilled people were living and working, they could take their masters to court and get judgments on the basis of the specific contract describing the relationship.

Both the early East Coast States and the Caribbean provide for present scholars very promising areas of scholarly exploration against which to measure the validity of many of the unexamined assumptions which are presently taken for granted about the so-called black experience. Such studies would at the same time frame more broadly and more responsibly the historical-cultural context in which to understand the form, structure and meaning of the American cultural development which is now generally alluded to by the phrase "Black Experience." Nothing would accomplish more benefit for this generation than a proper intellectual as distinguished from the recently acquired ideological meaning of the art and culture which is truly the creative heritage of American Negroes.

Proper and scholarly studies of the culturally rich and meaningful American syntheses such as those found in Louisiana, Mississippi, Alabama, Georgia, South Carolina may now be undertaken. There are particularly the specific and productive syntheses which matured in New Orleans, Natchez, Mobile, Savannah, Charleston, and Baltimore as distinctive urban centers in which America developed identifiable Negro art and cultural emanations. These would add a quite different and, I believe, a truer perspective upon the understanding of the whole of American culture. Moreover, such studies, responsibly engaged, would necessarily demonstrate that both the black cultural experience and the cultural experiences of all American people represent more that is integrative and mutually enhancing than that which is unique, as separatists of all persuasions pretend.

Moreover, if art is to address itself to the promotion of beauty and the enhancement of the relationship between beauty, truth and goodness; then we, as intellectuals, have an a priori responsibility to both black art and black culture to see that its academic and its social treatment shall be handled positively, responsibily, and with a proper sense of scientific and scholarly respect. That responsibility is both serious and of questionable value to our society.

In this conference, and in all similar meetings and endeavors across this nation, if we do not do this, it will not be done. Moreover, if we do not respect the seriousness of our intellectual

responsibility to the subject of this conference, we cannot demand that others show such respect. At the same time, there must be neither a dimunition of our concern for the preservation and forwarding of the aesthetic and historical values of our cultural past nor a sellout of this interest to the commercially and ideologically exploitable degraders who are visible to us and who, in the name of blackness, would plead for our complicity and participation.

I hope that above all else, the need for the proper response by our own selves to our own scholarly and intellectual respectability is an absolute imperative. This is our responsibility in spite of present trends in other universities and colleges across the nation, and we know the pressures being felt by every participant in this conference. Yet, it is our singular task to see that the proper ends of this great and long needed endeavor will finally be placed on a proper course toward realization. Should this happen, then my initial reservations will happily have been unwarranted.

Broadus N. Butler, president of Dillard University, is a well known educator who has more than fifteen years of professional involvement in college and university administration, in teaching and lecturing, and in community organization and policy making. With a Doctor of Philosophy degree in Philosophy from the University of Michigan, his teaching experience ranges over the humanities, the social sciences, psychology, guidance, religion, poetry, and literature. His educational administrative experiences include work in the development of higher education legislation and programs in the U. S. Office of Education and Liaison to the President's Plans for Progress Committee, and Special Assistant to the Associate Commissioner for Higher Education. He is a prolific writer whose research and writing cover a broad spectrum of studies dealing with personal identity and self-concept and the relationships between education, race, health, social movements, and national purposes.

THE CORRELATION OF VISUAL ARTS AND DESIGN WITH MUSIC AND DRAMA

Lois Jones Pierre-Noel

The rising importance of Black Studies in American education offers a challenge to the Black Visual Arts and Design, Black Music and Black Drama to serve as a correlated cultural focal point in the planning of a new curriculum. The three areas should strive together in developing an understanding of the Arts and emotional growth in our black students.

Let us revert to the traditional African forms of art which always incorporated drama, music, and a form of design. The drama would be in the form of a story, historical or ritual, and this would be portrayed by the person or persons participating. In the case of a singular person portraying the drama, he or she would accompany himself by singing which would relate to the drama being portrayed. Sometimes the actor would relate by using his hands, feet and body to demonstrate the object or persons in the story. The excitement resultant from the action and singing should be seen as the art form in the viewers mind. In the case of an entourage performing, their accompaniment by drummers, or other musicians.

The traditional art concept has to a great extent been retained in the contemporary art concept. Although the style may have developed incorporating new themes, western instruments and other technical devices.

I am reminded at this time of having witnessed at Cotonou in Dahomey last spring, a spectacular presentation entitled, "God of the Earth" performed by the "Societe de Ballets Folkloriques" which correlated art, music and drama in traditional form. Such a correlation could be introduced into a curriculum which would draw on the rich heritage of such traditional performances. In this direction I read in The New York Times an exciting review of the "Royal Mass of Mogho" which was performed by the Harlem Chorale and drummers from Upper Volta at St. Patrick's Cathedral in New York City on Sunday, April 25th. "The best of African drums sounded in St. Patrick's Cathedral in an orchestral and choral performance of a new African setting for the Latin mass.

The concert of the Royal Mass of Mogho fused musical traditions of the Mossi people with the ancient forms of the Roman Catholic rite, and it did so in the name of a ruling dynasty of Africa going back to the 11th century". Four drummers of Naba Kougri I, Emperor of the Mossi people of the Republic of Upper Volta, stood in the Sanctuary in flowing cotton robes and tapped the beat of the far - off plains under the Cathedral's Gothic vaults. This event, under the direction of Mr. Byrne Camp, a colleague of mine in the College of Fine Arts, at Howard University was composed by Rev. Rene Guirma, marks the first time that music from Africa has been presented as such in the Cathedral. "Indeed it was a great tribute to black people to have roots in a race who trace their musical tradition back more than 3000 years.

It is events such as this that should inspire and encourage us to utilize our heritage in creating projects and "happenings" as important areas in the curriculum. Such activities not only tend to humanize the enviornment, but result in establishing the black man's identity which is so firmly established in the roots of his ancestors.

As a means to suggest possible ways to correlate the Visual Arts and Design with Music and Drama I wish to cite several activities which demonstrate their coordination.

The recent retrospective exhibition of paintings by Henry O. Tanner which were on view at the National Collection of Fine Arts in Washington, D. C. in 1969 afforded a correlation of Art with Music. The black artist-musician, Lloyd McNeill was inspired to create a musical composition which was played on tape throughout the galleries as background music which paralled the impressionistic, misty mood of Tanner's works. In this case, the composer actually received inspiration from the artist and projected it in music. It is my feeling that certain paintings by black artists can serve to inspire black musicians to catch the message and interpret them through music.

My students in creative painting at Howard have had the experience of painting to music, the reverse of the performance of the musician receiving inspiration to compose from a painting. The experiment was carried out with the cooperation of the Department of Jazz. The students selected themes of, - rock - jazz, African drumming and ritual chants from S. Africa. The colors and movements of lines afforded them the power to communicate their response to the rhythms.

In correlation with the dance class at Howard, I was asked to have majors in Design assist with the painting of the costumes for the Annual spring presentation. It was a thrill to see the young designers working along with the dancers, painting and tye-dying the costumes for a special ballet number. This activity was followed by the involvement of the Design majors in making paper mache masques for an African Folkloric presentation.

We have in process in the College of Fine Arts at Howard University a project in African and Afro-American music in the General Education curriculum. This project was directed by Dr. Vada Butcher along with several members of the Fine Arts Faculty. In connection with the offering of courses in African music, the students and members of the community have opportunity to visit the newly established Gallery of African and Afro-American Music which is located in the Fine Arts Building. With the addition of Mr. Kojo Baiden of Nigeria to the Fine Arts Faculty, the students and community have opportunity to hear and to learn to play the drums and musical instruments and even to learn authentically the dance rhythms.

Certainly, learning to appreciate the arts through acts of expression throws light on the relaitonships that exist between individual areas and enhances one's appreciation of each.

We have in Washington, D.C. two movements which have as their goal a marriage of the "Arts". One, a community organization called, "The New Thing Art and Architecture Center" under the direction of Topper Carew a Yale graduate who has the reputation of having been a "Boston gang leader". Topper Carew adheres to the theory that "art is a means to make people more aware of their presence in the world, more aware of their historical origins and the vitality of their own culture." The teaching at his school aims to aid black people to deal with their position in the world, by alerting in them an awareness of their responsibilities to themselves and their community. Their curriculum includes: African music and dance, design, graphics, photography and Black history. Here we have in practice a coordination of the arts. The other local movement which tends to also coordinate the arts is the Anacostia Museum under the auspices of the Smithsonian Institute.

Los Angeles boasts of two major art centers. The "Inner City Cultural Center" under the direction of Bernard Jackson who

took over an old movie theater to present chiefly Black plays and thus afford Blacks interested in the Theater, training in the Theater Trades: - Designing stage sets, costumes and stage lighting. The other movement of importance is at Watts and offers guidance in Drama.

One of the strongest movements demonstrative of a correlation of Visual Arts and Design with Music and Drama is being conducted at the Elmer Lewis School of Fine Arts Inc. in Boston, Massachusetts. Their most recent addition to the center is a Museum. The new Museum under the curatorship of Edmund B. Gaither is a "regular professional art institution. It organizes and circulates shows, collects and conserves Afro-American and West Indian Art, publishes catalogues and books and maintains a microfilm archive of written materials and a slide lecture service. It receives advisory and financial aid from the Boston Museum of Fine Arts, however, it is not an auxiliary of the Museum of Fine Arts nor is it permanently dependent on it for its survival.

It is important to include in this review another vehicle which affords a correlation of the three art areas. It is the making of film strips. Here drama, art and music can be combined to great advantage. The cinema should play an important role in the curriculum as it is distinctly an art form. In this regard I wish to call attention to the contributions of Normal McLearn who has successfully correlated the three arts in his work. He is considered a highly individual artist who regards himself a research worker in his mind as a result of music. A study of this internationally acclaimed artist inspired a graduate student at Howard to create a film strip involving the "Black Experience" correlated with art, music and drama. The film was shown at the opening of an exhibition of paintings which he created from the film, in the Howard University Gallery of Art. Black poetry was read at intervals and thus rounded-out the program, which was in the form of a workshop.

In conclusion I suggest that the teachers in the three areas: The Visual Arts and Design Music and Drama, work together in organizing cooperative ventures that will involve varied talents expressing the Black Experience. The major focus of the curriculum should set as its goal, "excellence" from a predominantly black perspective which will in turn culminate in bringing about "the total awareness and promotion of Black values" which constitute an effective force in the development of our nation.

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BLACK THEATRE AND THE RELATED ARTS

J. Scott Kennedy

The subject of our inquiry is the correlation and coordination of Black Arts in today's curriculum. My frame of reference is Black Theatre, (African theatre or theatre of African people), and the related arts. At the outset certain questions appear. They are: What is our mission in respect to Black Arts in today's curriculum in higher education? What is our philosophy? And where and how did we get it?

Now let us proceed to examine these questions. We all know that American higher education inherited essentially a European point of view, a European philosophy, and a European tradition. However, African man, though similar to European man is very dissimilar in respect to his arts. Black Arts, African Arts, are more directly related to the religion and the culture of the people. Also, rarely if ever, among Black people has there been art for arts sake. Therefore, recognizing these truths about African people, perhaps we need to re-think our concepts and commitment in respect to Black Arts in today's curriculum. In short, we need to address ourselves to the needs and realities of Black people. This is especially true in respect to the Black experience and Black life-styles in America.

We need to stress a new Black Arts concept in the Black College. First, however, we need a commitment to the Black Arts experience. And in this instance we have an obligation to teach whatever we are teaching within the framework of the Black experience. And of course the Black experience is universal; it has been here since the beginning of time within the framework of all other experiences. So, let this experience be stressed; let it be first.

Currently we have separate departments. This in itself is alien to the Black Arts experience. We need to change this. Perhaps what we need is one giant Center of Creative Communication and Expression which houses all of the Black Arts. We need to dispense with this separation. We need to dispense with separate departments. We need to get back to the sharing process, which is truly a creative process.

The Black Arts experience itself is a multi-media experience. Black theatre, African theatre, or theatre of African people, gives witness to the correlation and the coordination of Black Arts. For African theatre is a volcanic eruption of the art forms caught in the middle of the culture of its people. African theatre is a coming together, a sharing, a communion of vibrations. It is celebration of life -- the cycles of life, the beginning, a birth, a brief stay on this planet; and a death, a trip to another place. It is an examination of the survival experience. African theatre sets up no dichotomy between player and audience, for the people come together to share, not to escape.

Finally, one basic question looms before us. It is: "How do we put the Black Arts experience together? What is the Black experience, and how do we tune in to the Black experience through the arts? And how can the academician and the professional artist come together in this process?

In the first place I think we need to realize that we are speaking of a revolution regarding idology and process. And we must realize that no revolution comes easily. However, the revolution can be started on one front if we make a concerted effort to find out more about Survival, Celebration, the Black Experience, and Black life-styles. This concerted effort of course requires research projects and creative action projects. And we can begin these projects by creating within the framework of a Black Arts program. And certainly within the program we can begin to tie together the Black college, the professional artist, the movement, and the streets. But everything must be especially relevant to the movement and the survival of Black people -- and a re-discovery of their rich legacy, as well as a perpetuation of their Black life-styles in Black Arts, Expression, and Communication. And of course, I see as the first priority, a discovery of the humanizing aspects of Black Arts in order that we might not continue to make the same mistakes that other people have made before us.

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"BLACK MUSIC AND THE TOTAL BLACK ART EXPERIENCE
IN TODAY'S CHANGING CURRICULUM"

D. Antoinette Handy (Miller)

The records will show that numerous Institutes, Conferences, Seminars and Workshops have been conducted throughout the nation in the last few years, suggestive of change taking place in Black Institutions of Higher Education in America. Magnificent 'Proposals' and glorious 'Reports' have been submitted to funding agencies, both governmental and private; 'Magnum Opus' have been submitted to accrediting agencies, again suggestive of change. Newly issued catalogues, with their 'revised' course descriptions are also suggestive of change.

Several 'Colleges' now enjoy the title 'University'. There has been an increased sophistication of a sort, some revision of campus policies. Some campus dining halls now serve chitterlings and hamhocks. There are 'suggestions' of expansion through new degree offerings, enlarged enrollments and expanded personnel in terms of faculty and staff - all suggestive of change.

But the changes are only minimal responses to student demands. With few exceptions, the records will also show that the BLACK COLLEGE AND UNIVERSITY continue with "business as usual". The few rays of hope exist on the fringes only of the total Black College Campus Experience. The few courses in various departments, addressing themselves to the pressing 'issues of the hours' and the projected needs of tomorrow are, for the most part, simple adjuncts to the basic college structure and the result of dogged determination on the part of one or two individuals.

For the most part, our Institutions still cling to their missionary orgins. They are not devising new 'black ideologies', because most do not want to accept the fact that a white ideology has ruled American education in general, all to the detriment of 25 million of her citizens.

Black Studies Director and Publisher of The Black Scholar, Nathan Hare has said that the Black College "should play the role of devising a new black ideology and new black ethics. They should be setting the pace and providing models of scholarly excellence and inquiry into the problems of color,..."[1]
Any educator on the Black College Campus - Black or white - who

cannot agree with this 'charge to immediate responsibility', in my opinion, is unfit for employment on any Black College campus.

The Black Institutions of Higher Learning are compelled to become non-elitist schools, incorporating the 'life-style' of blacks. For the confused souls, let me hasten to point out that this does not mean a sacrifice of academic quality. Black colleges must begin producing musicians, painters, actors, writers, doctors, lawyers, etc., who, upon completion of their formal training will not embrace the "go my own way" theory, as too often has been the practice of the past.

Let me hasten to add that the total system of American Higher Education has been inadequate. All of American education has stifled rather than encouraged the 'natural' living/learning forces of the individual student. But the problems of Harvard, Yale, Columbia, and The University of California are not my immediate concern. I am committed to the Black College. It is, it shall be, and it should be, for many years to come. But, if we are not careful, the 'powers that be' will see to it that they are no more. The responsibility for the preservation of the Institution only rest with my Black Brothers and Sisters.

There is little need to talk about correlating and coordinating a static curriculum. Curriculum change is mandatory, as youth - Black and white, throughout the world cry out for recognition and make a plea for academic relevance, and as Black Americans still seek that emancipation supposedly proclaimed in 1863. I contend however, that before there can be a change in curriculum in the Black College, there must be change in ideas, beliefs, doctrines, and attitudes among those who assume the role of campus leadership. The Black College must find a way to bridge the gap between the University, the movement, and the street.

One of the best means for achieving these goals is through the Arts, "the most visible and tangible expressions of a people" and "graphic expressions to the people at large of their condition".[2] All of Black culture has the humanizing qualities that all of America is presently in desperate need of. As Vincent Harding, Director of the Institute of the Black World has said, "black men may now be called upon to lead the way to a transformed (and perhaps humiliated) America, not simply for the sake of America, but

for the sake of the world. Those who are not black may wish to follow, but I suspect that the peculair gift in this task is directly ours." [3] This places tremendous responsibility on Black culture, in both the behavioral and artistic sense. Black culture, in terms of the arts, can make Blacks more aware of this potential and arm them with the strength to bring about its realization.

American philosopher Irwin Edman, in a little book entitled Arts and the Man: An Introduction to Aesthetics has said that

> Whatever life may be, it is an experience; whatever experience may be, it is a flow through time, a duration, a many-colored episode in eternity.....Intensified experience is the province of art..... Art is the name for that whole proccess of intelligence by which life, understanding its own conditions, turns them to the most interesting or exquisite account.[4]

These statements, most of us find little difficulty in endorsing.

In an essay entitled, "The Need for a Cultural Base to Civil Rites & Bpower Mooments", Writer, and most recently, political strategist, and spiritual leader Imamu Ameer Baraka (Leroi Jones) writes, "Black Art is the recreation of our lives, as black.... to inspire, educate, delight and move black people. It is easier to get people into a consciousness of black power, what it is, by emotional example than dialectical lecture....Programmatic application of what is learned through black art is centrally the black power movements commitment." [5] Black Nationalist, Maulana Ron Karenga, head of US Organization, based in Los Angeles, writes, "Black art, like everything else in the black community, must respond positively to the revolutionary machinery that moves us to change quickly and creatively." [6] These statements of Imamu Ameer Baraka and Maulana Ron Karenga, relative to the function of an art, most of us engaged in the business of teaching on the Black College campus, find great difficulty in endorsing. For white America interprets these statements as suggestive of racism - possibly violence, and we generally embrace its interpretation.

As a Black artist, I find little difficulty in endorsing the declarations on art of Edman, Jones or Karenga. The experience of the black man in America has been one of oppression, ranging from enslavement of the body to enslavement of the mind. Black art on the Black College campus must educate, inspire, and move the academic populace into a recognition of its status. It must highlight the positive aspects of black power, which incidentally far outnumber the negatives, and it must come and remain a part of the revolutionary machinery that moves the black academic populace to change quickly and creatively.

It has been recognized that blackness can be a way to both death and life. Black arts must ensure the latter. I propose the following in order to assist:

1. The bearers of the title 'artist' on the Black College campus must first educate their individual selves toward a philosophy of blackness.

2. Black Art Departments should ask themselves why it is that the best and most creative artists of our race are outside of the Black University. Once the answer has been discovered and acknowledged, find ways to bring them into the Black academic community. And, when they arrive, work with them, don't fight them.

3. Though it would mean that some would loose their titles as Directors and Heads, I strongly recommend all of art under one umbrella, for they do exist within a commonwealth, with a common law and fate, and have always so existed. This is the Black Art HARMONY referred to in the words correlation and coordination.

   Blacks cannot afford a fractionalized cultural program. The separate arts cannot be disparate streams of Black experience.

4. If the Black Art Departments must remain separate entities, there should be interdepartmental learning and programming.

5. Every course in existence now must be tested for immediate relevance and long-range validity. Every faculty member must be tested for the same. Every course and

every degree should reflect an awareness of new manpower requirements. WE MUST OVERCOME THE FEAR OF COURSE AND DEGREE DELETIONS, AS WELL AS PERSONNEL DELETIONS.

6. The desired Black Art objectives can never be accomplished unless the educatees and educators alike recognize that as no one phase of the arts can be separated from the other, so cannot the arts be separated from the total movement of man - in this case, the Black man. There are other factors that affect man's existence, namely, economics, social stratification, governmental system, technology, philosophy and religion, and mores. To phrase this another way, Art in a vacuum is invalid, and our efforts are futile if educators and educatees alike are not both engagers in one grand humanistic experience, as a part of human involvement in the matter of living - in this case, BLACK LIVING.

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NEW CURRICULAR PATTERNS IN THE HUMANITIES

Thelma Roundtree

The purpose of this discussion is threefold. First, a concise summary of what has been happening in the humanities within the Six Institutions' Consortium throughout the year will be given. Second, the six new curricula patterns which relate closely to today's educational and changing patterns of the black man give impetus for the formats of the courses. And, third, a synthesis of the interrelated arts (music, dance, painting, architecture and literature) are some of the various subjects which comprise the knowledge that man needs in order to discover himself, create viable communities, ignite enthusiasms, and lift aspirations. Hence come insights into gaining understanding about the African and Afro-American.

The most significant subject matter development of the past two years in the state of North Carolina and perhaps in America has been the revolution in education begun by participants of Bennett, Barber-Scotia, Livingstone, Shaw, Saint Augustine's and Winston-Salem. Concentration on African and Afro-American literature was the beginning. Becoming aware of the subject matter that underlies and overlies a reality in education motivated the participants of the project to do research, compile bibliographies, structure chronological and thematic course outlines, and best of all to overhaul traditional curricula in these institutions. It did not take long for the participants to become educationally aware of the myths which had distorted the contents of two humanistic disciplines - literature and history. As a result, courses which perpetuate black pride, new knowledge that had been hidden from the educational array, and new theoretical and applied phenomena emerged from this educational realization. Essentially, this realization motivated the expressions of opinions which were compiled as valuable resources that are available data and documented subject matter and curricular models which reflect "relevance" in literature and history.

The Six Institutions' Consortium provided a unique kind of enrichment for the participants. African and Afro-American

history and literature scholars were brought to the sessions as resource persons. The contact with these scholars was exceedingly valuable, for not only did the participants become enlightened, but the impact of the new knowledge was so far reaching that new ways to teach literature and history were explored.

The development of this project in the arts and humanities is linked to the first year of experiences on the six campuses. The performing arts, the visual arts, religion and philosphy, and the humanities core have been explored through music, dance, theatre, exhibits, and workshops in these areas. And activities on the six campuses have been shared by students and faculties within the six institutions. Afro-American festivals black culture weeks, jazz concerts,gospel choirs, and special featured black artists have been linked to the traditional lyceum series and/or included in the developments of programs designed to explore the interests, abilities and talents of students within the six colleges of the consortium. Many advantages have accrued from engaging in cooperative ventures in the humanities. Four of them are: (1) institutional ties have emerged with students and faculty, (2) understanding diverse kinds of programs have been made clearer, (3) advantages of participating in projects for pedagogical and economic reasons have been realized, and (4) the opportunity to observe the diversities within the institutions has been provided.

There is ample evidence to indicate that the humanities core is a success within the various colleges. It is a course of studies especially designed to relate to abilities and interests of students. Uniquely the humanities core reinforces academic enrichment through art, music, and literature which may be comprised of any non-technical area of literature. There is also some evidence that humanities courses are useful in improving reading skills and academic performance of the college students. Three reasons are that these courses (1) include subject matter with which students can relate and/or identify, (2) intensive concern for these students is usually felt by students enrolled in these courses, and (3) perhaps most important is that students have more freedom to explore, create, and do independent study.

All of these encouraging features of the Six Institutions' Consoritum have been observed in the humanities. Of course, the participants realize that a synthesis in the humanities is needed in order to fuse certain outstanding characteristics of man.

Yet the colleges realize that common significant segments of courses which focus upon the black man are valuable subject matter, which must be considered and stressed for black pride, black identity, and reassuracne which black students need for emotional and academic assurance.

Some recent developments in humanities have become exciting courses. There are eight patterns which have been designed recently. The first five are those which deal specifically with modern culture and extend back 150 years.

1. Isms of the Modern World is a course which focuses upon liberalism, conservatism, individualism, and nationalism. This is an interdisciplinary course comprised of philosophy, history, and literature. Philosophy is the "home base" and the other two disciplines are courses that offer the background and cross fertilization needed to understand the concepts.

2. The Responsibility of Religious Ethics is an interdisciplinary course comprised of literature, philosophy, anthropology, and geography. Literature is the "home base" in this course. The confusion about the paradox of religions - black and white - can be approached through a unique kind of study that is embraced by knowledge of various people's life styles.

3. Contemporary Humanities is a course which proposes to study the last 150 years of literature and art (painting, sculpture, and architecture). Issues such as race, pollution, demography, politics, and poverty should be considered as plagues to modern man.

4. Christianity and Culture is a course which appeals to students today, particularly black students for the reason that they and many youngsters "doubt existence and any opportunity for success in it." It, too, is an interdisciplinary course which is comprised of philosophy, literature, sociology, anthropology, and some performing and visual arts.

5. The Impact of Black Values is a course which purports to trace the change from "Negro values" (seen in the various genere of literature) change into black values. Apathy, fear, ignoracne, superstition, and duralism are considered as "Negro values" - courage, identity, pride, self-esteem, and leadership.

Three other popular courses are:

1. Black American Voices is a course which depicts the black experience thorough literature, music, drama, and art.

2. Black Phenomena is a course which depicts the family, church, and education as the major institutions within the black American mainstream. All other aspects of black phenomena have been peculiarly shaped and limited to these confined areas of the black man.

3. African World and Black Ideology is a recently proposed course funded by the National Endowment for the Humanites. It is an "analytical survey covering the African world, its cultural ideology, its normative and existentialist postulates, and the conceptualization of the Ashanti and Yoruba tribes. Attention will be given to Black spiritual ideology, Euro-American world views, Black power, new Africanism, and the life style and philosophy of African people." Anthropology is the "home base" of this course and literature, history, and arts comprise the subject content of the course.

Other courses popular today on black and white campuses are:

1. The Evolution of Jazz which includes black history and sociology as adjacent disciplines.

2. The History of Black Music, a survey course of spirtuals, blues, rag, gospel and jazz that include black history, black literature and sociology as adjacent disciplines

The popularity of these courses on the campuses of colleges and universities reflect the new curricular patterns in the humanities. The willingness of academe to include these courses within the curricula are indicative of the urgency for offering these courses. Beyond the two reasons stated above, the increased federal and philanthropic support of these curricula suggest more than fashionability in subject matter. What are the implications which might be drawn from the new curricula? Are we appeasing the system? Are we in academic style? Are we helping students? Are we standing on a brand new threshold in the humanities for the contemporary man?

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NEW CURRICULAR PATTERNS IN THE VISUAL ARTS

Della Brown Taylor

Historically, matters of curricula, whether reassessment, restructuring, or projections for the future represent a measure of progress wherever they occur.

Curriculum adjustments parallel the development of sound and not infrequently unsound educational practices from the very beginning of the organized school in this nation. More recently, since World War II, there is evdence of mass altering of subject matter and the methods of presenting it to students.

Thomas bases this abundance of curriculum change upon the loosening of colonial bonds from nations throughout the world and upon the dissemination of a volume of knowledge that is without precedent. Information is doubled to the literate world every 15 years.

Clearly, the resurgence of interest in one's national history would be a major contributor to these curricula transitions. To this end African and Afro-American studies can and do readily address themselves.

It is generally acknowledged that the sum and substance of all the school-sponsored experiences to which a student is subjected comprise the curriculum of the school. Acknowledged, "curriculum improvement refers not only to improving the structure and the documents of the curriculum but also to stimulating growth, learning, and alteration of perceptions and values on the part of all the persons who are concerned with the curriculum".

Another significant point of view is suggested in Robert Byrnes' observation which states: "A curriculum is a reflection or a mirror of a college. It is not the college itself." He is emphatic in noting that change is effective only when "revisions in the faculty and in the spirit and goals of an institution have already occurred."

All too often, dramatic curriculum change is accepted with reticence, reluctance, or interpreted as damaging by an appreciable percentage of the faculty involved. One disillusioned

department chairman referred to significant curriculum revision as "academic window-dressing, nothing more."

If the concept of change is based upon grasping ideas and the awareness of principles, as opposed to a gathering of statistics, and volumes of basic information, then a seed for new curricula has been sown. Under the tutelage of a creative and inspiring teacher, meaningful change is eminent.

The chemistry of change that has affected curricula revision is based upon a constantly erupting centrifugal action that by now is familiar to the most naive among us. "In time of despair and violent social upheaval," Stephen Bailey wonders, "what relevance do students see in the curriculum to such issues (troubling issues) as survival, poverty, urban decay, prejudice?"

Concomitantly, one ponders a murky future. In what direction will the struggle lead us, and by what circuituous manner?

Francis and Val Gray Ward, in their treatise, The Black Artist-His Role in the Struggle, address themselves to the idea that the artist should be the "re-interpretor of the black past, the redefiner of the black present, and the analyst of the black future.. Since the black artist is central to the reinterpretation of the past, he must be central to the building of a new future, "they add.

Let us reflect for a moment:
Malcolm observed that the worst crime the white man has committed has been to teach us to hate ourselves..

In addressing the Music Educator's National Conference in Chicago, 1970 James Farmer remarked, "Because we have been taught to reject black culture, there is no "soul" music in affluent (black) homes. First we must develop an appreciation of oneself and then an appreciation of mankind, a kind of sharing of the souls." He acknowledged that music and art are potent vehicles for this task.

Numerous Black Arts programs are utilizing survey courses in which the black artist conveys a concept of who he is, where he is and has been, what he is doing and has done, and why. In the

classroom of most teachers this experience is and should be more than just the dissemination of information of matters of style, technique and influences.

It deals with matters of honesty, credibility and of strength, and to this end, really grasp the matter of "soul". The visual arts are most effective in this capacity.

Visual arts programs are confronting the problems that have resulted in our facelessness, our invisibility, for as long as we can recall. Literature reminds us in terms of "The Me Nobody Knows", "The Invisible Man" and "Nobody Knows My Name". But it is understood that today, now, visible membership in our society is the demand of blacks wherever they may be.

Further, one must recognize that the visual arts are dispelling the myths about the land we know. Armstead Robinson states that we "no longer give a myopic vision of America as homogeneous, placid and idyllic land of the free and home of the brave." He adds that we have depicted our land as a Paradise, devoid of unpleasantness,..never done any wrong, and fought unjust wars, or exploited our neighbors.

I call your attention to the recent paper back "Black Dimensions in Contemporary American Art." In the preface, Edward S. Spriggs, Executive Directror of the Studio Museum in Harlem refers to "the possibilities of a systemized study of art and aesthetics from the point of Afro-American students, artists, writers-critics." He calls for interpretation of art and life based upon new and subjective impulses. This can be achieved, he suggests, by priorities of curricula, definitions, aesthetic theory, and revisionism. He sees black artists as "artists-liberators who are expounding the necessity to reduce the distance between art and life-artists and people, aesthetics and ideology - between themselves and their native vision."

Of necessity, the goals - objectives are diverse, and all consuming. Once defined, they can and are being adapted to meet the requirements of individuals.

In an effort to meet the needs of art students, most professors are re-examining the technical education which looms more and more into the forefront. We hold in awe the dramatic

increase in the number of well equipped and magnificently designed arts centers in our nations colleges and universities within the past decade. But if a student is incapable of manipulating completely a movie projector, of preparing a canvass or of cutting a decent mat - perhaps the emphasis is somewhat misplaced.

Concurrently, more and more opportunities for exhibiting the works of black artists are presenting themselves in often attractive but hardly suitable settings for this purpose. Can our graduates hang a well designed art exhibit? The lobby of community libraries, of chic new banks, hotel foyers and lounges, church and recreation centers are among the popular settings. If students are to meet these requests and to perform the miracles expected of them by civic fathers and others, the emphasis upon the technical aspects of art programs must continue.

This double-edged necessity, in terms of increasing participation of black artists in regional and national competitions will serve the artist immeasurabley in matters of taste and discriminate selectively not only of his works but also in the presentation of them.

The overall concept at the emerging black Paul Quinn College in Waco, Texas is well worth examining. With an enrollment of 650, their alternatives to "teaching, preaching and burying" are those that explore the numerous opportunities for human service. According to the author of a report on this interdisciplinary approach to education, Robert Gordon, said that in 1968, 50% of all students in black colleges were education majors.

The Paul Quinn concept attempts to sift the relevant from the irrelevant, meaningful from the non-meaningful. In so doing they are attempting to anticipate the trends in government, in industry and in human service and education. Their programs are designed to meet these needs.

Gordon continues "a poem, acrylic, or novel may not be truth and beauty, but they are sensitive barometers of change." The result of these studies, and the anticipation of future needs, places the emphasis upon the artist as commercial designer. No other area was listed. I repeat: commercial designers - and a survey of positions held by black artists in a recent publication - in 1971 - does indeed reflect a positive transition in this direction.

The Paul Quinn curriculum is designed, therefore, to "prepare the black student for self actualization, technological change and special community responsibility."

Edmund Carpenter says that we tend to see this new service environment as a variant of the world of private property. Pockets of people persist in the belief that power and pleasure reside in possessions. But the trend is otherwise. Even houses and cars are becoming services. People want clean clothes, not washing machines; transportation, not cars. Possessions become encumbrances in a world of services, he continues. "Power, he says, no longer lies in private property, but in the service environment itself."

There are numerous curriculum innovations in effect today. And as one would expect, the search for a black aesthetic is inimitably bound to the on going concepts, based upon the intellectual - a search for truth; the ethical and spirtual - a probing of values, and the way people live; and finally the civic, the community awareness concept.

Art education, on the other hand, is experiencing a flurry of challenges - amount them:

the importance of art to the disadvantaged child

direct experience in the community in which the child lives

team teaching

educational TV

each one teach one

new occupations

ability grouping

understanding principles more than acquisition of information

auto-instructional devices.

video-taping

curriculum is affected by
- . teachers aides
- . paraprofessionals
- . in-service activities

In other words, education trends are moving away from teaching tradiitonal materials - methods and ultimate goals which prepared the white middle class urban youth for a world exclusive of all others.

The Carnegie Corporation supported a year long study that resulted in a series of proposals for art education. An extremely relevant observation by one student follows:

> "The only art students who are doing anything interesting are doing it as far away from the university as possible." He refers to crowded people....looking at each other.... nothing but garbage seems to come out of the formal classroom, he feels....

In the same report, Allan Kaprow said, "schooling might be discovering things in some completely organic order....Rather than having the planned curriculum, with its requirements, competiiton for grades, etc., this sense of play might simply generate activities of the sort that a competent teacher can draw ordinary curricula from." Refers to Graffiti project, creating a dirty tunnel like New York subway - kids started reading better, and more...

It is essential in this report to give some attention to the barriers to curriculum changes. The concensus of opinion is based upon the following:

overworked faculty
crowded classrooms
overworked students
120 hours credit
lack of adequate libraries with available research materials
limited facilities
lack of administrative concern

In spite of these barriers, according to Stephen Kwasikpui, "academic revolution, with unsolved problems, has reached a point of no return."

Francis and Val Gray Ward see the artist as the "reinterpretor of the black past, the redefiner of the black present, and the analyst of the black future. He became a creator of a new blackness which has made the most significant break with the past of any generation of Afro-Americans. Since the black artist is central to the re-interpretation of the past, he must be central to the building of a new future." He sees his future role as creator, critic, propagandist, activist, hero figure to young blacks, and fund-raiser.

They are concerned also that we dispell the false notion that the artist is an artist, no matter what his color, and that being black imposes no special responsibility upon him.....to extent that any black artist hides from or denies his African or African-American roots, his courage, honesty or dignity as an artist suffers."

The black artist therefore is commited to the struggle. And most curricula are making contributions that will reinforce the artists role.

Frederick Douglas siad "If there is no struggle there is no progress. Those who profess to favor freedom, and yet depreciate agitation, are men who want crops without plowing up the ground. They want rain without thunder and lightening. They want the ocean without the awful roar of its waters."

Where do we stand?

Della Brown Taylor, professor and chairman of the Department of Art, West Virginia State College, is a creative and talented artist who has exhibited at numerous galleries in the United States. She was educated at Boston University (M.A.) and has taken additional graduate study at Ohio University. A participant at the First World Festival of Negro Arts held in Dakar, Senegal in 1966, she has traveled extensively in Europe, Haiti and West Africa in pursuit of her artistic studies and creations.

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ACTIVITIES RELATIVE TO CURRICULUM DEVELOPMENT IN MUSIC

James H. Marquis

At this point in the increasing momentum of development of African and Afro-American studies, a rationale for any aspect of such studies seems unnecessary.

It should then be disconcerting at the least to realize that the myriad accounts of the history and literature of music, particularly of Western music, have suffered seriously from lack of completion and balance because of the exclusion of the important African and Afro-American contributions.

In this report we will attempt to give a general review of curricula designs in Black music, as well as to outline various ancillary or para-curricular activities which may be resourceful in the support and encouragement of individual or unique programs.

Para-curricular Organizations consisting of workshops, seminars, symposia, institutes, etc., may eventually prove to be the most valuable resources for curricula development. This is due to the special purpose of each and to other resources and activities which they reveal, e.g., research completed or in progress, area specialists, authorities, performers, composers, etc. Musical materials (compositions biographies, performances of little known works) which might otherwise lie dormant often become extant through the activities of these organizations.

In an attempt to adhere to the imposed limitations of this paper, I will mention a few of these organizations which from present evidence and their declared objectives seem to exhibit a sincere approach to the problems of developing curricula for the study of black music.

The Atlanta University Center for African and African-American Studies[1] treats a larger spectrum of studies including History, Politics, Music, Dance, Drama, Anthropology, Sociology, Art, Linguisitcs, Literature as well as Music. The music section includes workshops in Afro-American Music, African Music and Dance, and Afro-Caribbean Music and Dance.

The Institute of Black American Music is a Chicago based organization. It is under the direction of Quincy Jones and Julian "Cannonball" Adderly. At this writing, the Institute has convened only once (November 11, 12, 13, 1970). Its stated purpose is to "....thoroughly examine every aspect of...Black Music" [2] with the assistance and guidance of many consultants from various areas of the Art. The Institute is part of a larger organization known as Black Expo designed to ultimately explore all aspects of the Black experience in America.

The Center for Black Music Study at Indiana University was conceptualized by a committee appointed by the Dean of the School of Music. The committee was formed immediately after the death of the Rev. Martin Luther King and was directed to explore "...those areas related to black Music in which the School of Music might be active." [3] Thus far, the center has sponsored three Seminars. The first in June of 1969 was addressed to "Black Music in College and University Curricula." Approximately one hundred performers, composers, musicologists, educators, as well as administrators and executives from the recording and publishing industries were present. A transcript of this seminar has been published in book form.[4]

The second seminar, held in June of 1970 was called "Focus on Black Music." Here, researched materials and curricula experimentation in the Teaching of Black Music was highlighted.

A third seminar was held in June of 1971. It's theme was "Explorations in Black Music." In addition to performance of music by Black Composers, the Seminar participants discussed such topics as: "Black Music as an Element in the Humanities," "The Composer and his Music," "Information Sources," e.g., establishing of Archieves, documentation, pbulication and recording of the work of Black musicians. Included also was a discussion of the social role of Jazz in American life, and Jazz in the curriculum. The planned discussions concluded with talks on aesthetics and origins with some emphasis on the importance of field work in African Music research.

On March 19 and 20, 1971 the School of Music at Howard University, Washington, D. C. sponsored a seminar for "exploring the possibilities of the use of African and Afro-American Music

in courses in History and Theory of Music."[5] The purpose of this seminar was to provide an opportunity for those involved in teaching music in predominantly black colleges to exchange views and to share solutions to problems created by the increased emphasis upon the black heritage."[6] From the outset, this emphasis has created a problem of integrating into the traditional historical and theoretical curriculum a relevant understanding and appreciation of Afro-American musical practices. This indicates that a history and theory of this music must first be formed before any viable and relevant integration into the mainstream of traditional Western musical practices can be achieved. An additional complexity to this problem lies in aesthetical and anthropolical judgements or evaluation to be made in relationship to established standards? Or are they to be made in terms of in depth understanding of the intrinsic character of the music? The answer to these questions will undoubtedly influence the approach which musicologists and theorists will take in making Afro-American Music an integral part of the regular music curriculum.

The Afro-American Music Opportunities Association, Inc. (AAMOA) of Minneapolis, Minnesota is a non-university sponsored organization whose aim is (to a degree) expressed in its title. In addition to its role of acting as a contact and information center for widening professional opportunities among black musicians, it sponsors enrichment programs in black music for the Minneapolis-St. Paul area as well as short-term training institutes for promising young black musicians. At this writing AAMOP is planning to expand its activities through the establishing of centers at several strategic points around the country. It is also establishing a wing for research into all aspects of black music. This wing is under the direction of Dr. Geneva Southall of the Institute of Black Studies at the University of Minnesota. AAMOA is under the direction of C. Edward Thomas.

Developing Curricula. A comprehensive account of curricular activities in black music study is not possible without longitudinal research. It must be sufficient then to summarize briefly selected activity on a regional basis which might be deemed representative of present trends in curricular formations for the teaching of black music. The basic approach may, perhaps, be judged to explore Afro-American developments springing from continental west and central sub-saharan African roots.

Of the eastern colleges and universities, Howard University in Washington, D.C. is developing what seems to be coming an expansive "African Studies and Research Program." [7] This program is designed to lead to the M.A. and Ph.D. degrees in African Studies. Howard has offered courses on Africa for more than forty (40) years. It's program of African studies was established as early as 1954 and the present program format (studies and research) was begun in 1965.[8] The program's thrust in the area of music has been aided by two eminent African Musicians and Scholars, namely, Halim El Dabh and Fela Sowande. Veda Butcher and Doris McGinty have also made valuable contributions to research and teaching in the area over a longer period of time.

In the City University of New York (CUNY) several programs in research and study of black music are current. Raymond Kennedy of Brooklyn College, CUNY has designed at least four related courses dealing with black music, namely: Introduction to Ethnomusicology: Music in Culture. This is "a survey of the music and musical instruments of preliterate peoples and non-European cultures with reference to their social and cultural background."[9] Ethnomusicology, With Particular Reference to Africa is " a survey of the music and musical instruments of Africa with reference to their social and cultural background." [10] African Music in the Caribbean is "a survey of African Music in the Caribbean with reference to its social and cultural background."[11] Emphasis is placed on the analysis of musical styles found in Haiti, Cuba, Trinidad, Guianas, etc.

Afro-American Music is a socio-cultural investigation of continental black American music. A procedure common to all of these courses is an emphasis upon fundamental concepts and problems and techniques of research.

At City College of CUNY Henrietta Yurchenco includes studies in black music in existing general survey and area courses. In the course in World Survey of Folk, Primitive and Oriental Music, part III treats the music of Africa and the West Indies. [12] The course in American Folk Music studies that music comprehensively, i.e. regional ballads contemporary and historical, religious music, black secular music, Applachian country music, children's songs, industrial, protest and urban songs. An important feature of the course is the "study of interrelation of the white and black experience." [13]

Materials for traditional courses and workshops in music for students in education have been revised or expanded to include a significant amount of music and other activities from the black tradition.[14]

Leonard Goines of York College, CUNY has written suggestions to enrich existing required music courses in all CUNY Colleges with musics from the world's people which is an expansion from the exclusive and narrow study of Western Music. [15]

Earlier this year (1971) Brooklyn College of CUNY designed an obitious program called the Institute for Studies in American Music (ISAM). The aims of this institute is "to provide a suitable academic framework in which to encourage, support, evaluate, and propagate research in American Music." [16] Levels of study from the B.A. through the Ph.D. degree will be included. All colleges within the system of CUNY will be included. Resource personnel will include undergraduate, graduate, post doctoral, faculty, as well as fellows who will be appointed to the Institute.

It is planned that the Institute's productivity will be comprehensive. Among the "high priority" activities that have been outlined are: a monograph series, a recording series, bibliography, radio, and television series, symposia, oral history projects, a permanent Archieves, practical and scholarly editions and a periodical Newsletter reviewing national and international developments about pertinent research projects.

Although not specifically stated, the implied comprehensiveness of the Institute's projected program would indicate that activities relating to research, editing, performing, chronicling, and recording of African and Afro-American Music would be an important activity.

The Director of the Institute for Studies in American Music is the renown musicologist H. Wiley Hitchcock. He will be assisted by the faculty of the Brooklyn College Department of Music in addition to the selected personnel mentioned above.

In the South because of its many years of activity, Virginia State College's black music program may (along with Howard University) be considered a pioneer one. The program is, perhaps,

marked by a certain uniqueness in that it has traditonally been co-curricular, so to speak. Several years ago, two Veteran Professors there (Undine Moore and Altoona Johns) saw the need to try to fill the gap in their students' musical education created by the usual omission of the black contribution to Western music in the schools regular music curriculum. They established a series of seminars or/and symposia which are open to all students, as well as faculty and community people who are interested in knowledge and experience about this neglected area. They arrange lectures (by themselves and guests), recorded and live performances, and provide opportunities for their students to hear and meet outstanding black musicians in person. Professor Johns has also written much on the subject, and Undine Moore is a noteworthy composer.

At Albany (Ga.) State College, this writer has organized a single survey course in Afro-American Music, which attempts to trace musical developments from African sources through slave routes to the new world and their continental American devleopments from slavery times to the present. The course is open to all students, faculty and community. Other courses are planned which will meet in more detail and comprehensiveness, specific historical and stylistic manifestations of black music.

Theorist-Composer John Duncan at Alabama State University in Montgomery, Alabama also teaches general courses in black music. Duncan also owns a useful personal collection of original compositions and other source material for teaching and performance.

RESEARCH RESOURCES

It might be helpful to mention some of the more accessible and organized resources for material on black music. Needless to say, such material may be found in many places if one has time and patience enough. The following sources, however, represent the performance of much Yeoman work in putting together material for research and study. The economy of time and money as well as the increase in research efficiency surely reveals the importance of these sources.

They are listed by region. East: Eileen Southern personal collection; [17] Howard University Moreland Collection; Library of Congress Collection, Ernest F. Dyson, Bibliographer; Philadelphia Library Collection; Schonburg Collection-New York City Public Library. Midwest: Azalea Hackley Collection-Detroit Public Library; Cleveland Hall Collection-Chicago Public Library; Indiana University Collection-School of Music Library. South: Atlanta University Collection Atlanta University Library; Bennett College Collection-Bennett College Library;[18] Fisk University Collection-Fisk University Library.

A number of the above listed collections represent material covering wide ranges or even the entire spectrum of the cultural life of black Americans. Deductively then, musical materials form a portion of these collections. The relative importance of these must, of course, be judged in accordance with specific research and curricula design objectives.

NOTES

1. Memo (Mimeograph) to Directors of Music Departments from Richard A. Long, Director, Center for African and African-American Studies, Atlanta University, Atlanta, Georgia, October 1, 1969.

2. Invitational letter from Rev. Jesse L. Jackson, National Director, Operation Breadbasket, October 29, 1970.

3. Memo (Mimeograph), Opportunities for Advanced Study and Research in the Area of Black Miusic at the Indiana University School of Music, No date.

4. de Lerma, Dominique Rene, Editor, Black Music in Our Culture. Kent, Ohio: Kent State University Press, 1971.

5. Invitational letter from Evelyn White and Doris McGinty, Co-Chairman, Seminar Committee, No date.

6. Ibid.

7. Brochure, African Studies and Research Program, Howard University, Washington, D. C., No date.

8. Ibid, p.1.
9. From the course outline, I. Course Description. (Mimeograph).
10. From the course outline, I. Course Description. (Mimeograph).
11. From the course outline, I. Course Description. (Mimeograph).
12. The course outline, Unit III.
13. Henrietta Yarchenco, Curriculum Proposal: Folk Music in World Culture, basic course proposal No. II. (Mimeograph).
14. Henrietta Yarchenco, et, al, Suggestions for courses (and) Music Workshops for Majors in the School of Education." (Mimeograph).
15. Leonard Goines, "Suggestions for A Program to Enrich Required Music Courses." (Mimeograph).
16. Brochure, The Institute for Studies in American Music: "Aims."
17. Soon to be published as Source Readings in Black American Music.
18. A limited collection of piano pieces by R. Nathaniel Dett written for teaching purposes.

James Marquis, composer, professor and chairman of the Department of Music, Albany State College, holds the Doctor of Philosophy Degree from the University of Iowa. He has written a number of Scholarly articles and an imposing list of musical compositions in every media - voice, piano, string, woodwinds, etc. He is a member of several professional music organizations including the American Musicological Association.

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